THE TENOR TUNE BOOK

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First Edition *1917*
Second Impression... ... *1918*
Second Enlarged Edition *1921*
Third Edition *1924*

Printed by Kimble & Bradford, 187 Wardour Street, London, W. 1.

THE TENOR TUNE BOOK

A Collection of Descants Old and New, the former taken from the Old Psalters, the New Settings by

HARVEY GRACE.
Rev. H. V. HUGHES.
Rev. HUGH R. NORTON.
GEOFFREY SHAW.
MARTIN SHAW.
C. À BECKET WILLIAMS.

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THIRD EDITION.

Published by THE FAITH PRESS, at the Faith House, 22 Buckingham Street, Strand, W.C. 2.
1924.

CHURCH DIVINITY SCHOOL OF THE PACIFIC

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From the Preface to the First Edition.

IN the great majority of our churches it has been the custom for many years to sing all the parts of the service in harmony. Even in parish churches possessing a well-balanced choir the effect is at times monotonous; in less-favoured places it is worse.

The method of singing suggested in this book gives choirs of all grades an easy opportunity of providing variety. The system is not new, for it is rooted as far back as the earliest attempts at harmony in the eleventh century; and in the present work the compilers have applied this old method of treatment to certain modern tunes, choosing those where the melody is bold and strong. They have also included some old settings of the metrical psalm-tunes by English musicians, dating from the sixteenth century till the decay of Tenor Tunes at the end of the eighteenth.

The plan is simple: the well-known melody, which we have been accustomed to see in the treble and to hear sung by sopranos and by any others who cared to join in, is transferred to the tenor.* This gives us two alternative methods of treatment:—

(1) The Tenor Tune may be accompanied by three vocal parts (S.A.B.), thus making four-part harmony (preferably unaccompanied); or

(2) The Tenor Tune may be sung by all the voices, with the exception of a certain number of trebles, who will sing the descant, or top part, thus making two-part harmony with the canto fermo. In this case the organ will play the four parts as written. The "soloing" of the tenor part will often be effective.

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*In some of the tunes a few notes of the melody have been transferred to the bass in order to obtain a better disposition of parts.

VRHO

PREFACE.

In addition to these two methods, we have the alternative use of harmony and unison (with free organ part) as a means of providing further variety.

In any case the congregation should confine themselves to the melody. Thus a hymn of five verses can be treated as follows:—

(a) Where four parts are available—

VERSE 1. Unison.
" 2. Harmony (melody in treble).
" 3. Faux-bourdon (melody in tenor).
" 4. Harmony (melody in treble).
" 5. Unison.

(b) Where there are few or no choirmen—

VERSE 1. Unison.
" 2. Unison.
" 3. Descant (melody in tenor).
" 4. Unison.
" 5. Descant (melody in tenor).

It should be borne in mind that this method of singing is intended as a variation, and should therefore be used sparingly; one verse, or two at the most, will be sufficient in a hymn of average length.

In conclusion, the compilers desire to point out that this book is an attempt to apply to well-known English tunes a method of singing which has long been used successfully in connection with French ecclesiastical melodies. They believe that a method giving admirable musical results in return for very little trouble (even in places where only a

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modest choral force is available) is capable of developing eventually into a welcome and permanent feature of our services.

NOTE.—It will be observed that the long initial notes of the old psalm-tunes have been retained: generally speaking, however, the faux-bourdon settings can be easily adapted to the arrangements in even notes customary in some churches.

The compilers beg to acknowledge the permission of Mr. William Walker, of Paternoster Row, for the use of the copyright melody of "Redhead, No. 47."

INDEX OF HYMNS

To which these tunes are, or may be, commonly sung.

FIRST LINE OF HYMN	NO. OF TUNE
Above the starry spheres	40
All people that on earth do dwell...	23
As pants the hart for cooling streams	18
Be thou my guardian and my guide	1
Bright the vision that delighted ...	25
Brothers joining hand to hand ...	3
Christ, enthroned in highest heaven	24
City of God, how broad, how far...	30
Come sing, ye choirs exultant ...	14
Come ye faithful, raise the strain...	3
Father of mercies, God of love ...	48
God from on high hath heard ...	37
God moves in a mysterious way ...	17
Great shepherd of thy people, hear	41
Hail, thou source of every blessing	25
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Hark the glad sound, the Saviour comes	6
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In stature grows the heavenly child	45
In the Lord's atoning grief... ...	26
In token that thou shalt not fear ...	41
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Let saints on earth in concert sing	9, 11
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Lo! he comes with clouds descending	19, 43
Lo! round the throne a glorious band	23
Lord, in thy Name thy servants plead	16
Lord Jesus, think on me	44
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Lord, while for all mankind we pray	4
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My God! and is thy Table spread	31
My God, I love thee	7
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O for a closer walk with God ...	18
O for a thousand tongues to sing ...	29
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O Lord, how joyful 'tis to see ...	20
O Lord, turn not {away thy face / thy face from me}	39

INDEX OF HYMNS.

FIRST LINE OF HYMN	NO. OF TUNE
O saving victim, opening wide ...	20
O Saviour Lord, to thee we pray ...	49
O Saviour, may we never rest ...	7
O Sion, open wide thy gates ...	6
O thou from whom all goodness flows	29
O what, if we are Christ's	40
O what the joy and the glory must be	28
O worship the King all glorious above	13
O'erwhelmed in depths of woe ...	33
Of the glorious body telling ...19, 24,	43
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Our God of love who reigns above	4
Praise to the Holiest in the height...	30
Pray that Jerusalem may have ...	52
Rejoice, O land, in God thy might	49
Rejoice, ye pure in heart	53
Ride on, ride on in majesty ...	51
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Take up thy cross, the Saviour said	5
The ancient law departs	40
The Church triumphant in thy love	11
The God of Abraham praise ...	15
The God of love my shepherd is ...	48
The head that once was crowned with thorns	38
The heavenly child in stature grows	45
The heavenly Word proceeding forth	20
The Lord is risen indeed	22
The Lord will come and not be slow	41
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Thy Kingdom come: on bended knee	12
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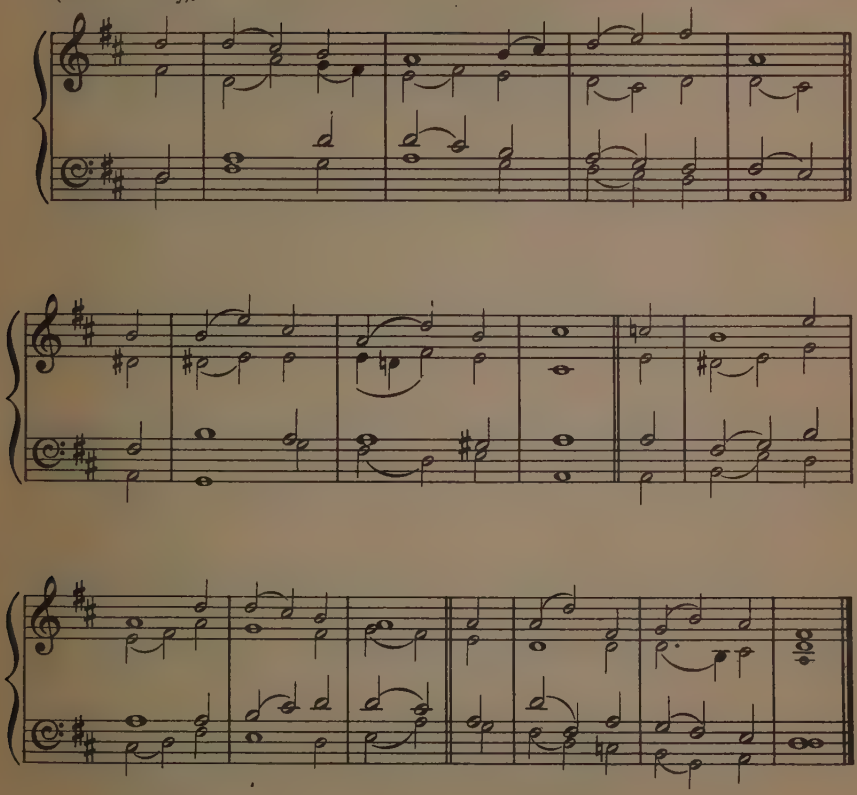
When God of old came down from heaven	50
When I survey the wondrous cross	31
When our heads are bowed with woe	26
Where high the heavenly temple stands	49
While shepherds watched their flocks by night	50
Ye choirs of new Jerusalem ...	36
Ye holy angels bright	8
Ye servants of the Lord	22

1. Abridge.

C.M.

Melody by I. SMITH
(xviiith century).

Descant by GEOFFREY SHAW.



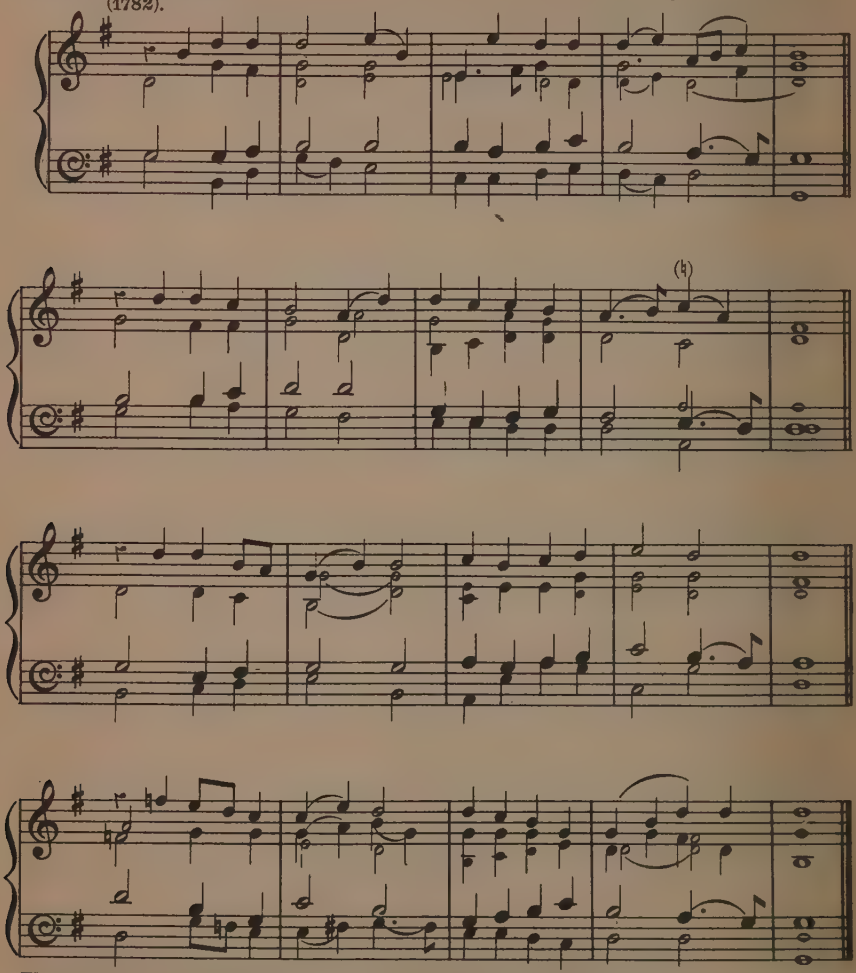
E.H. 369. A. & M. (1904) 485 (transposed). A. & M. 282 (transposed).

2. Annue Christe.

12. 12. 12. 12.

Melody from La Feillée.
Méthode du plain-chant (1782).

Descant by HARVEY GRACE.



When this setting is sung in four-part harmony, omit the smallest notes.

E. H. 174.

A. & M. (1904) 384.
A. & M. 230.

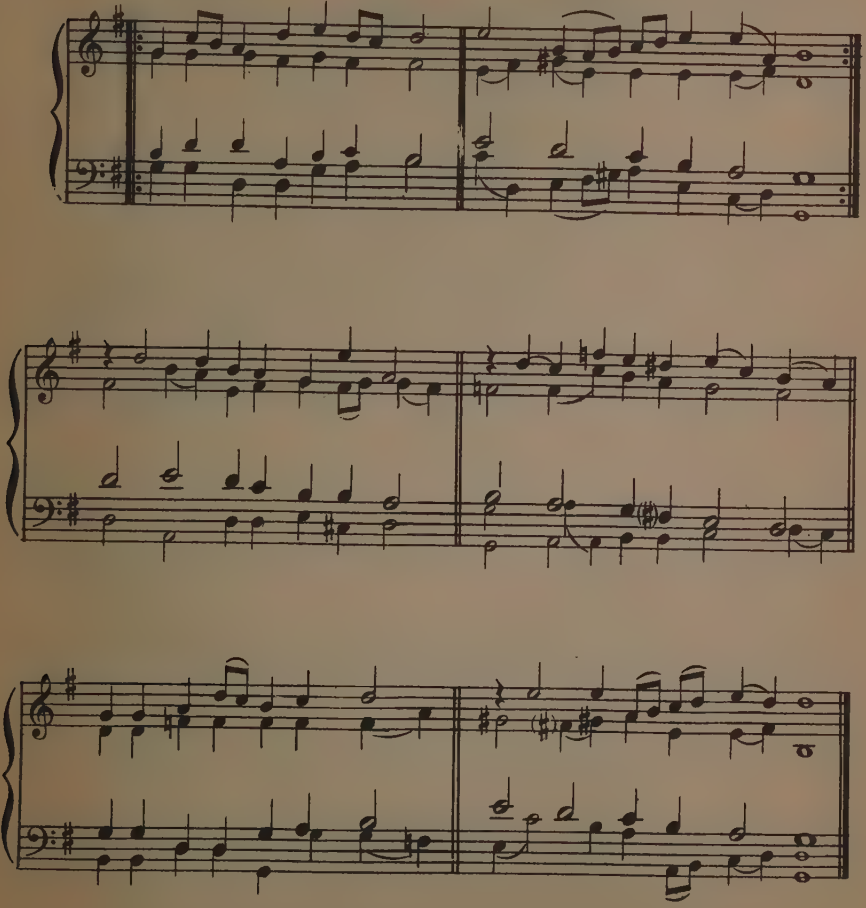
The rhythm of La Feillée has been altered in both editions of A. & M.

3. Ave Virgo Virginum.

7.6.7.6.D.

Melody from Leisentritt's Gesangbuch.(1584)

Descant by HARVEY GRACE.



E.H.131. A.& M.(1904) 443, modernized rhythm.

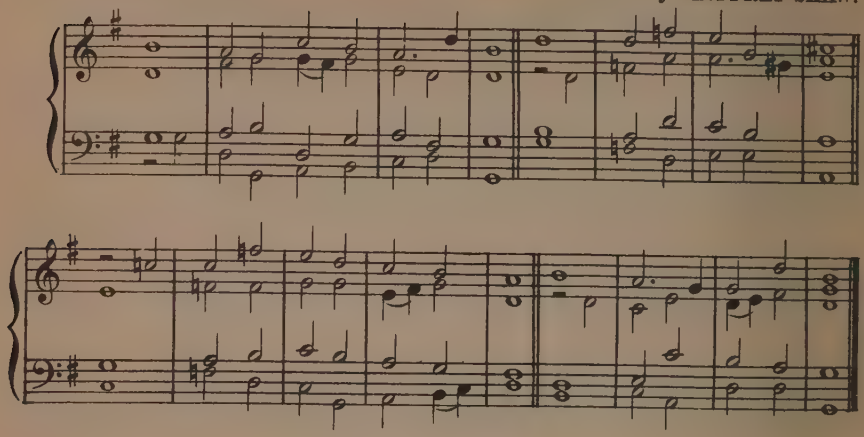
In the above version some of the long notes at ends of lines are shortened, as in the "Songs of Syon."

4. Aberdeen.

C.M.

Chalmer's Collection.
(1749)

Descant by GEOFFREY SHAW.



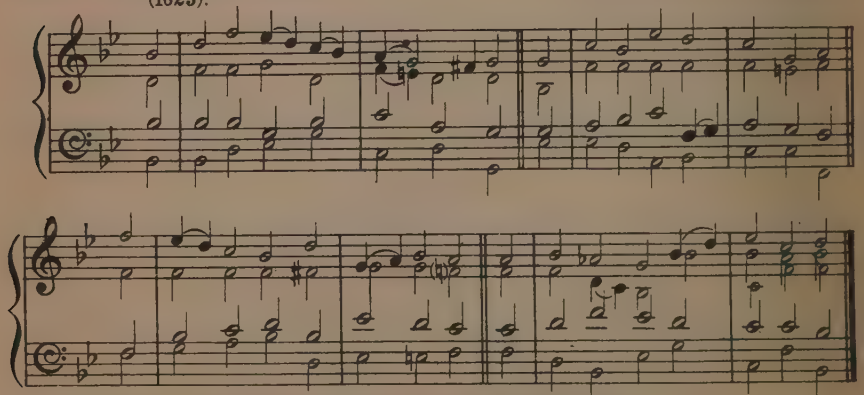
E.H. 561. A.& M.(1904) 591.

5. Breslau.

L.M.

Melody from "As Hymnodus Sacer"
(1625).

Descant by H.V. HUGHES.



When this setting is sung in four-part harmony, omit the smallest notes.

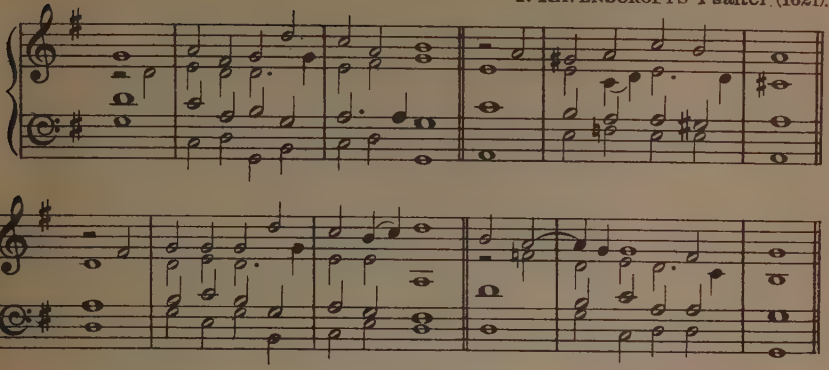
E H. 484 & 510 (both transposed). A. & M. (1904) 289 (transposed) & 435.

A. & M. 246 (transposed), 46, 200 & 263.

6. Bristol.

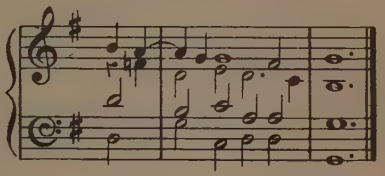
C.M.

Descant from
T. RAVENSCROFT'S Psalter (1621).



E. H. 6.
A. & M. (1904) 51 (transposed) & 229.
A. & M. 53 & 407.

See note, page 4, but the last line must then be sung as follows:—

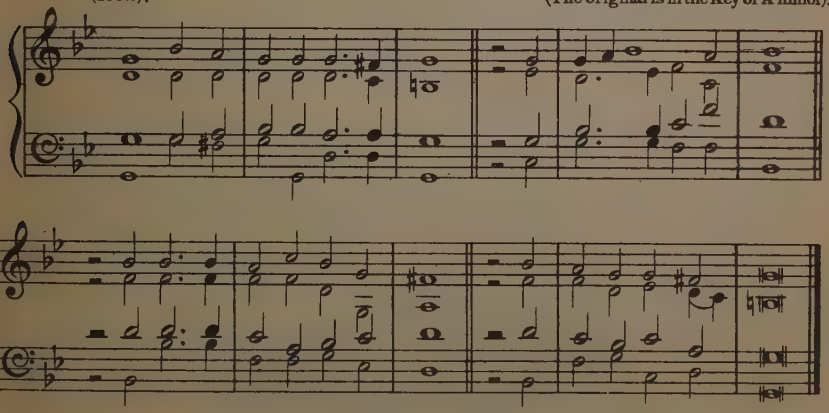


7. Cheshire.

C.M.

Melody from Este's Psalter (1592).

Descant by J. FARMER (1592).
(The original is in the Key of A minor).



E.H. 109 (transposed).

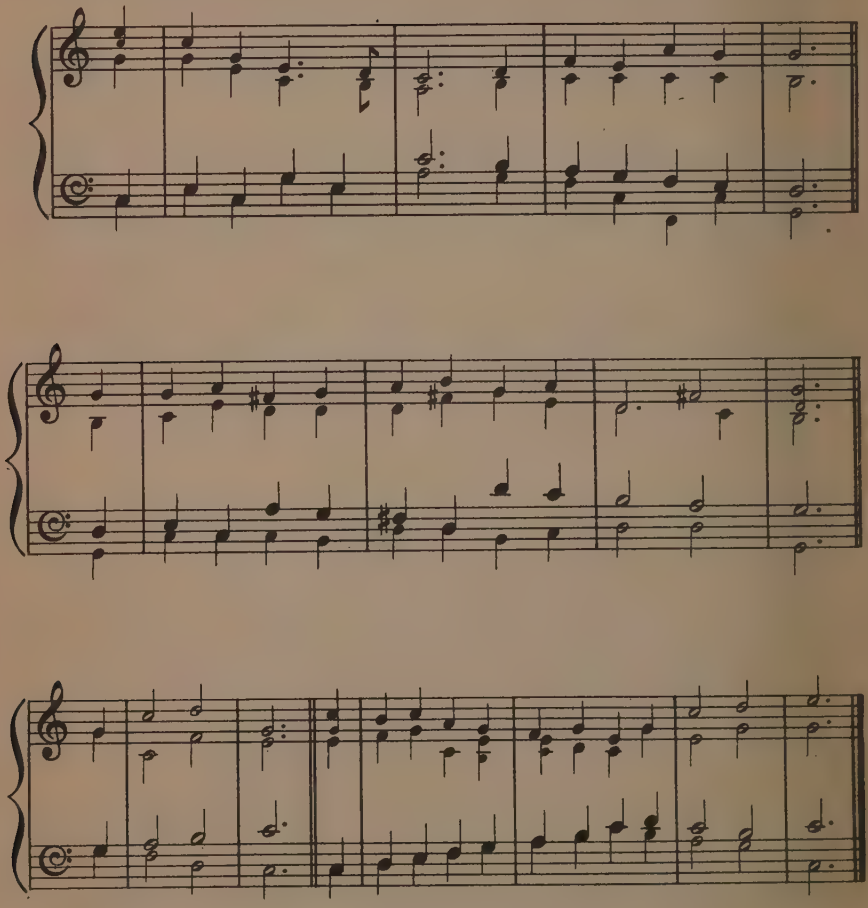
A. & M. (1904) 452
A. & M. 90 & 272
(transposed, and see note page 4)

8. Darwall's 148th.

6.6.6.6.4.4.4.4.

Melody by J. DARWALL (1731–1789).

Descant by MARTIN SHAW.



When this setting is sung in four-part harmony, omit the smallest notes.

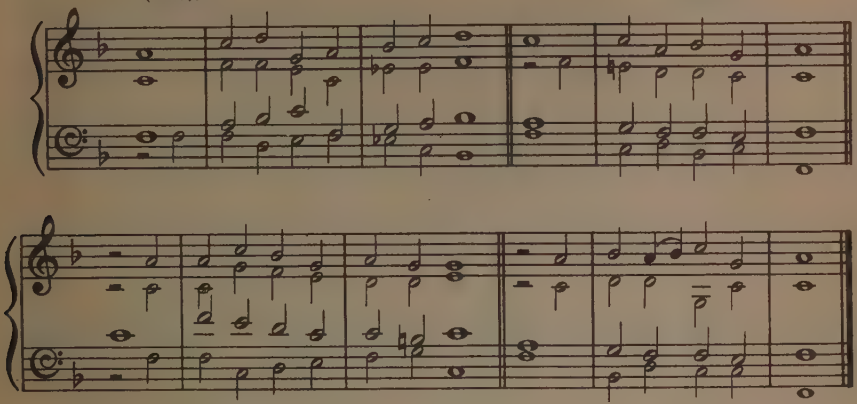
E. H. 517. A. & M. (1904) 408. A. & M. 546.

9. Dundee.

C.M.

Melody from the Scottish Psalter (1615).

Descant by T. Ravenscroft (1621).



E. H. 43, 206 & 428 (all transposed).

A. & M. (1904) 83. A. & M. 80.
A. & M. 41, 221 & 592 (transposed).

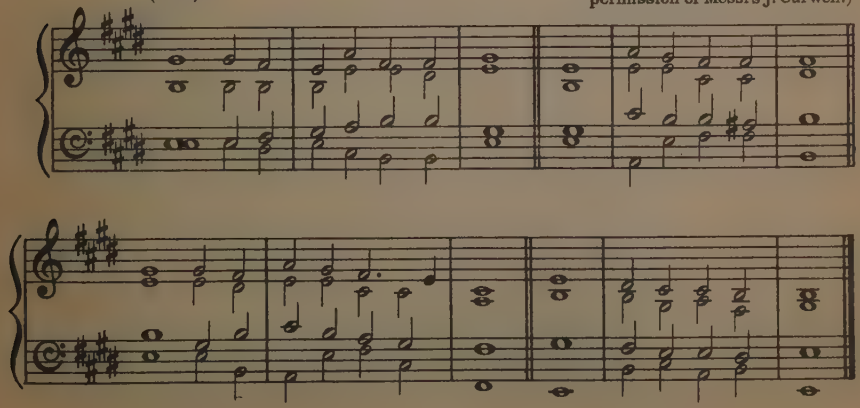
(See note on page 4.)

10. Dunfermline.

C.M.

Melody from the Scottish Psalter (1615).

Descant by Martin Shaw.
(From "Additional Tunes," by kind permission of Messrs J. Curwen.)



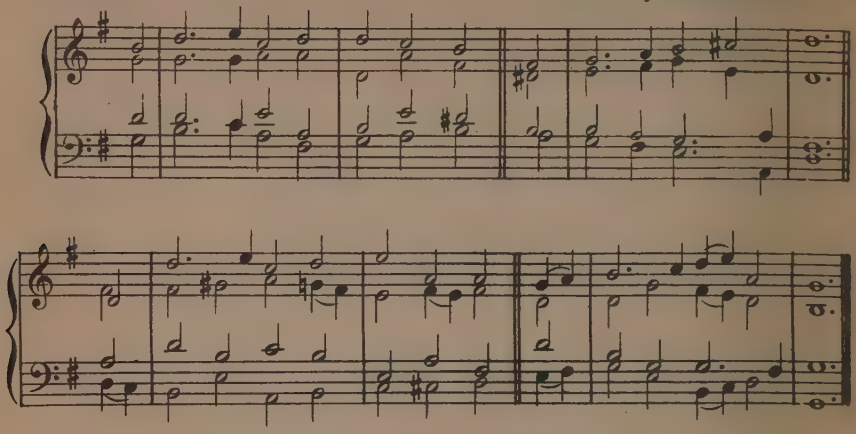
E. H. 64. (The whole may with advantage be sung in F or F♯.)

11. Eatington.

C.M.

Melody by CROFT.
(1678 – 1727)

Descant by GEOFFREY SHAW.



E.H.639.

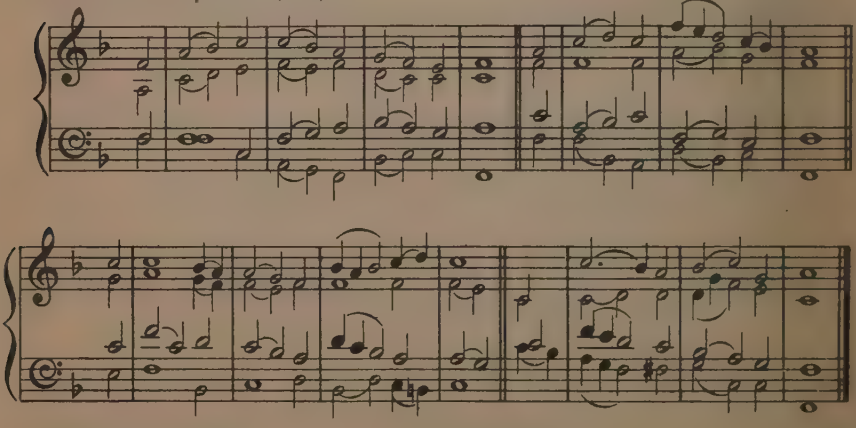
A.& M.(1904) 387 (in A)

12. Irish.

C.M.

Melody from "A collection of Hymns and Sacred Poems," Dublin (1749).

Descant by H.V. HUGHES.



E. H. 504 (transposed).

A. & M. (1904) 404.

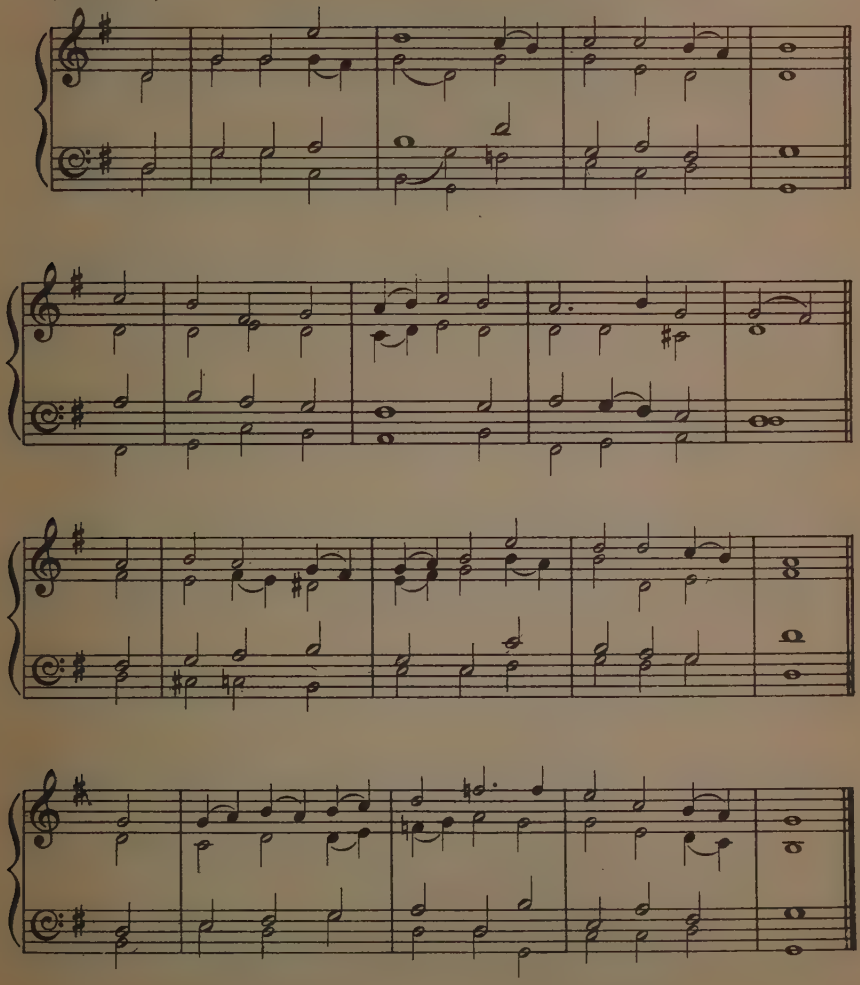
A.& M. 487.

13. Hanover.

10.10.10.10.

Melody by CROFT. (1678–1727).

Descant by HARVEY GRACE.

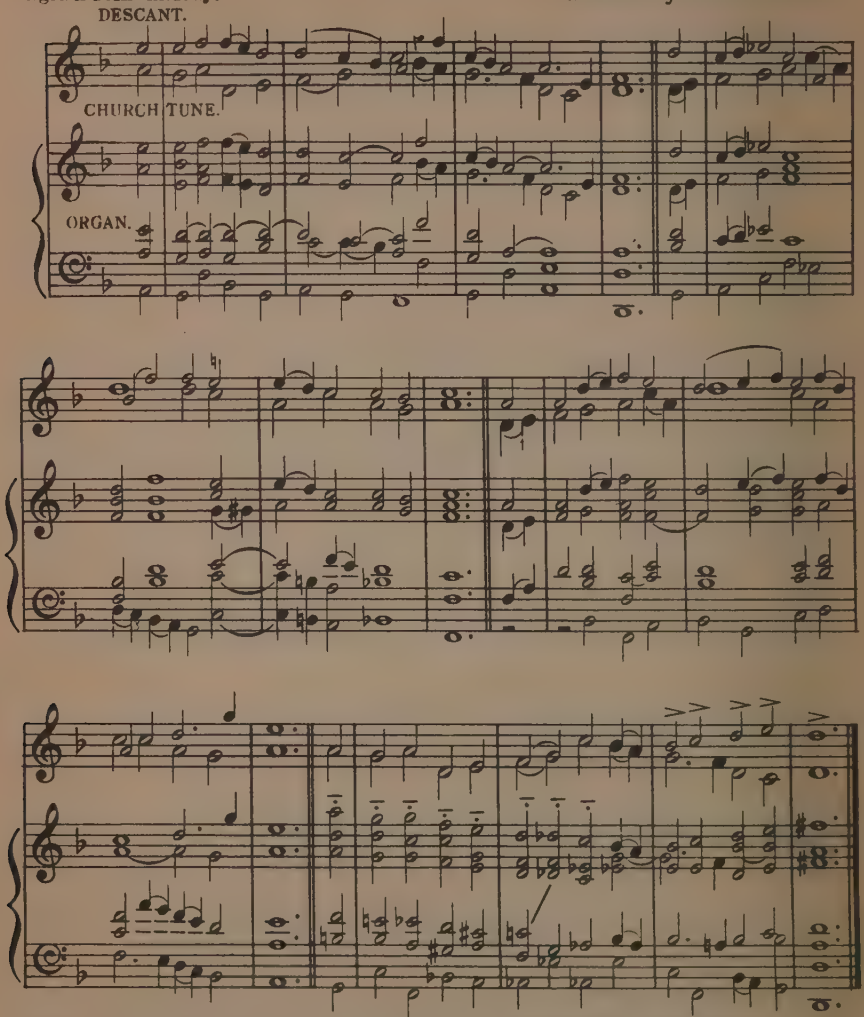


E.H. 466. A. & M. 326 (transposed). A. & M. 431 (transposed).

14. King's Lynn.

7.6.7.6.7.6.7.6.

English Folk-melody. Descant by HARVEY GRACE.



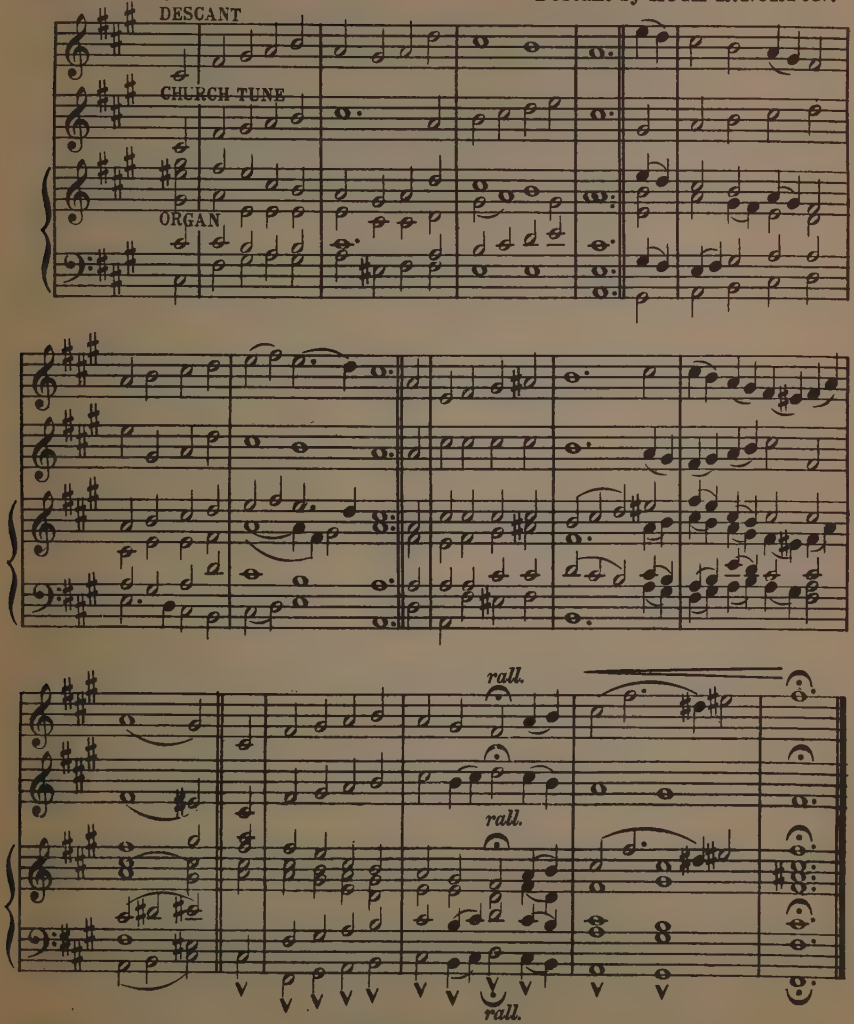
NOTE: This melody may easily be adapted to D. C. M. or 8.6.8.6.7.6.7.6. or 8. 6. 7. 6. D. by such changes as the removal of the slur in bar 3, or the substitution of 𝅗𝅥 𝅗𝅥 for 𝅝 in bar 7, &c.
E. H. 562. May be sung to A. & M. (1904) 194 or 197; and to A. & M. 604, 620 or 621.

15. Leoni.

6.6.8.4.D.

Hebrew Melody.
(?XVIIth century)

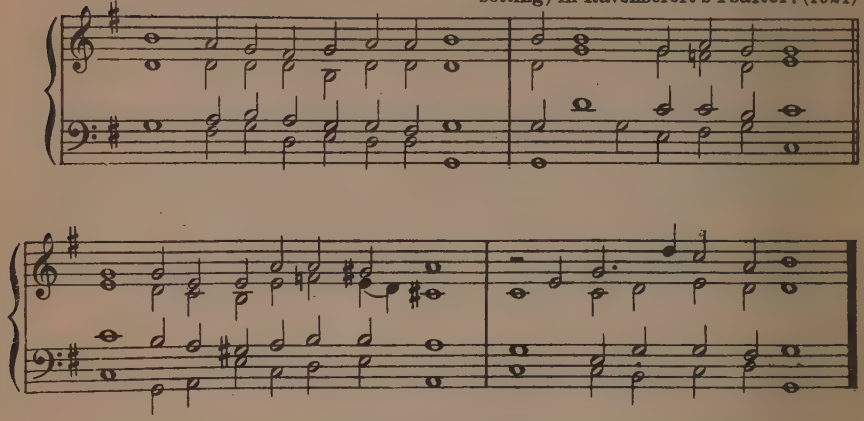
Descant by HUGH R. NORTON.



16. Lincoln.

C.M.

Descant by W. HARRISON, (his former setting) in Ravenscroft's Psalter. (1621)



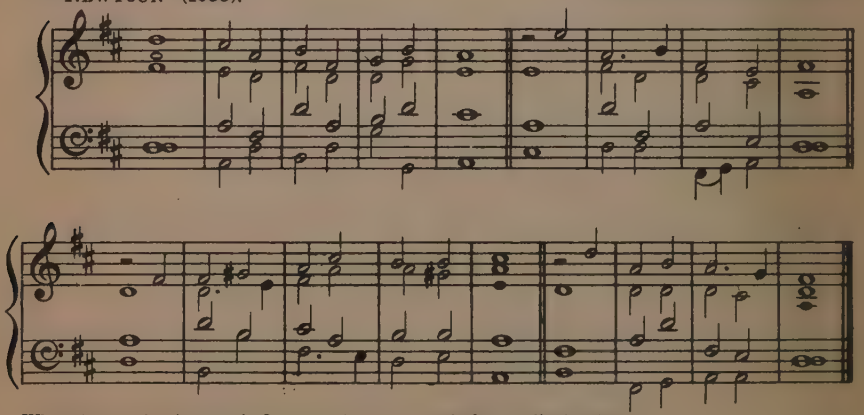
E.H. 140. A.& M. (1904) 165. A.& M. 143.

17. London New.

C.M.

Melody (adapted from one) by NEWTOUN (1635).

Descant by MARTIN SHAW.



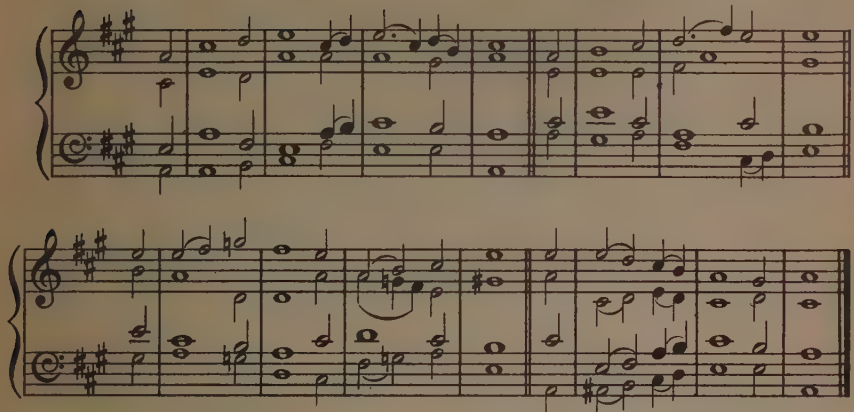
When this setting is sung in four-part harmony, omit the smallest notes.

E. H. 394 & 542. A. & M. (1904) 409 (transposed). A. & M. 373 (transposed). (See note, page 4.)

18. Martyrdom.

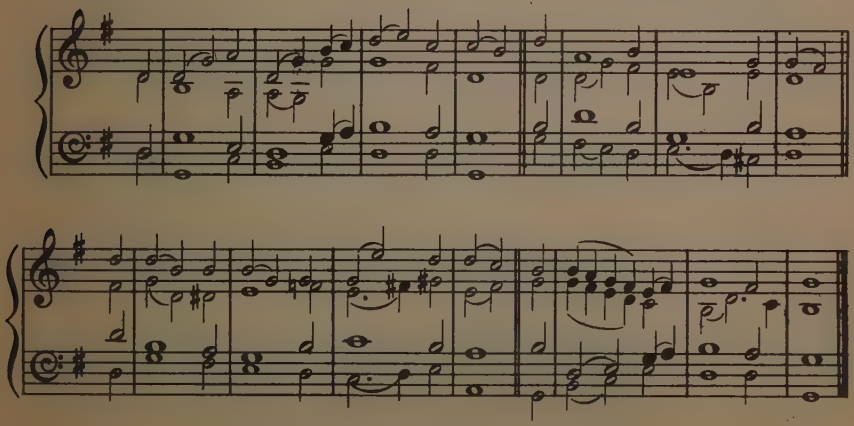
C.M.

Descant by HUGH R. NORTON.



E.H. 367 (in G). A. & M. (1904) 478 (in A). A. & M. 238, 512 & 630 (in A).

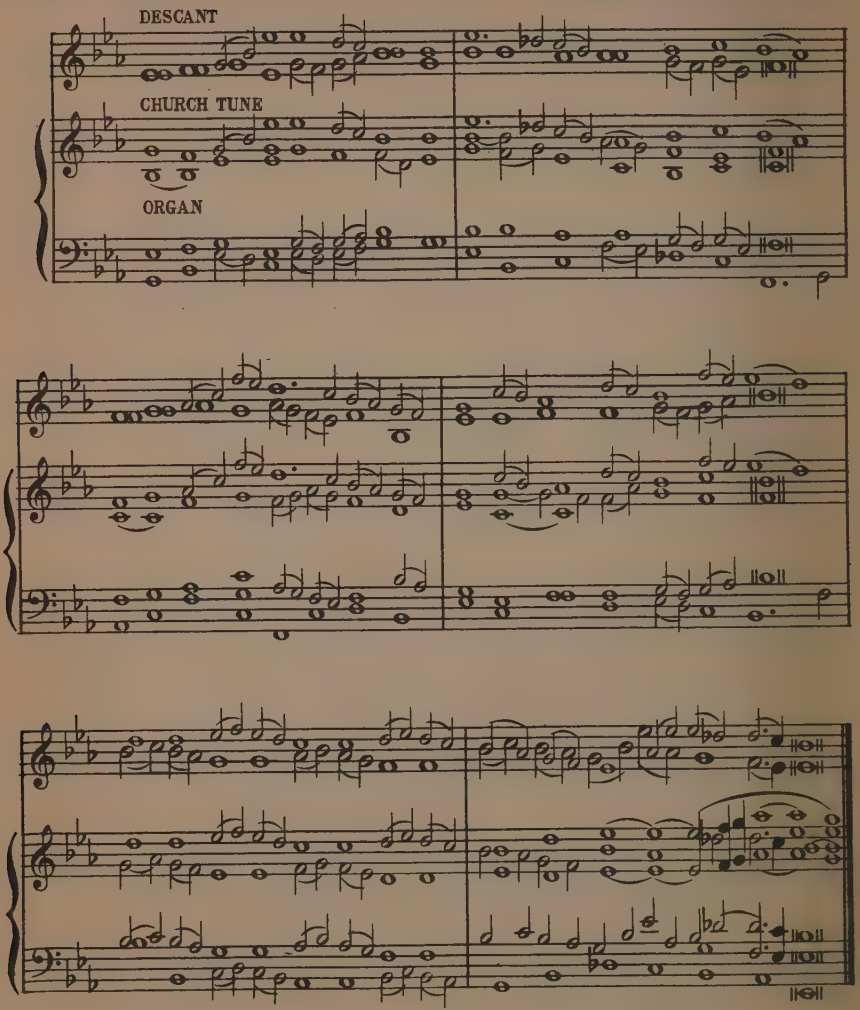
Another Descant on the above by GEOFFREY SHAW.



19. Munster Square.

8.7.8.7.8.7.

French Melody. Descant by HARVEY GRACE.

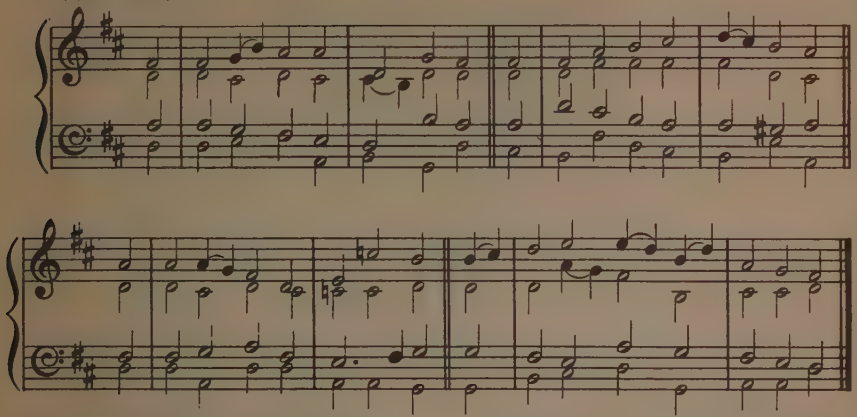


20. Melcombe.

L.M.

Melody by S. Webbe (1740—1816).

Descant by C. à Becket Williams.



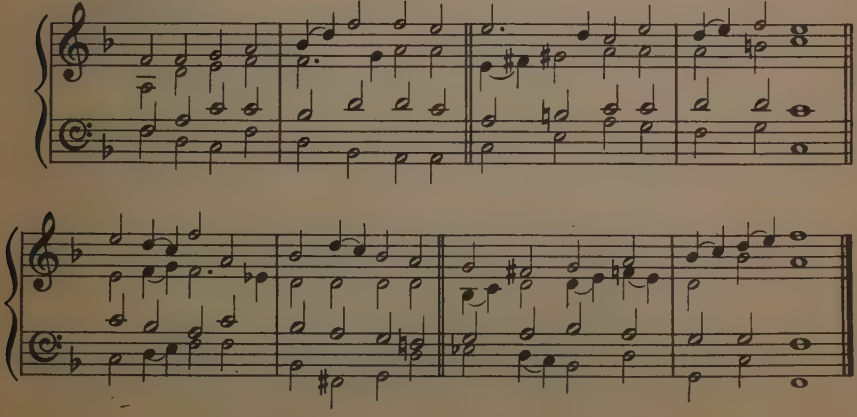
E. H. 250 & 631 (the latter transposed). A. & M. (1904) 5 & 226 (the latter transposed).
A. & M. 4, 155, 273, 311, 347, 356, 363, 394, 597 (all transposed).

21. Merton.

8.7.8.7.

Melody by W. H. Monk (1823—1889).

Descant by Hugh R. Norton.

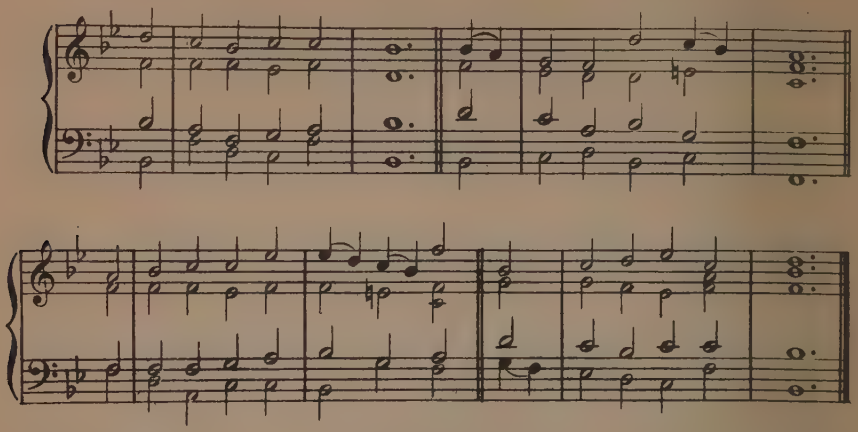


E. H. 5 & 205 (both transposed). A. & M. (1904) 46. A. & M. 47.

22. Narenza.

S.M.

Havergal (1847) from Leisentritt (1587) Descant by H.V. HUGHES.

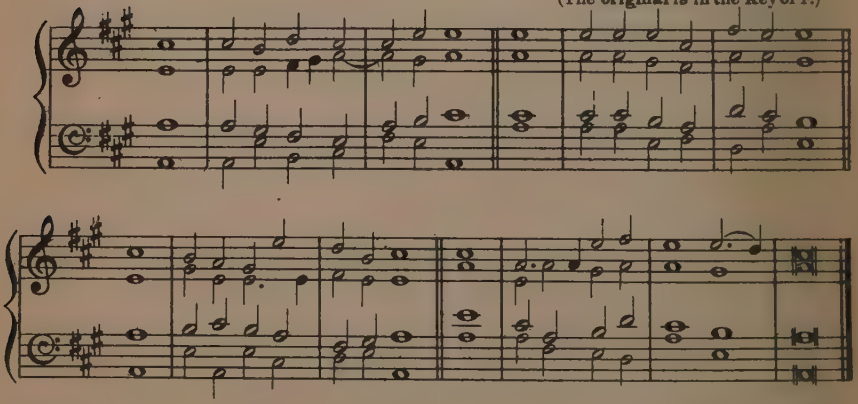


E.H. 518 (in A), 627. A.& M. (1904) 433 (in C). A.& M. 268 (in C).

23. Old Hundredth.

L.M.

Descant by JOHN DOWLAND (1592).
(The original is in the Key of F.)



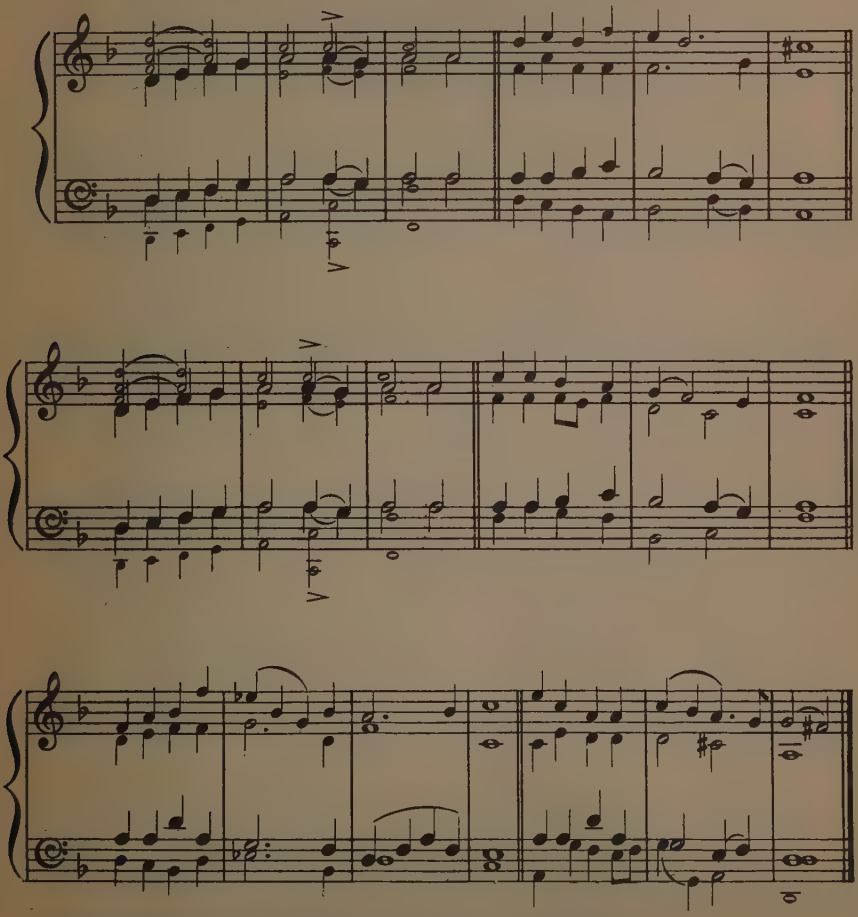
E.H. 365 (in G). A.& M. (1904) 316. A.& M. 166 (first version).

The rhythm followed by DOWLAND varies in the first three lines from that used in our hymn-books, but is easily adaptable to either of the customary forms: and this setting will be especially useful where only the modern rhythm (second version in A. & M.) is known to the people.

24. Picardy.

8.7.8.7.8.7.

French Traditional Melody. Descant by H. V. HUGHES.



When this setting is sung in four-part harmony, omit the smallest notes.

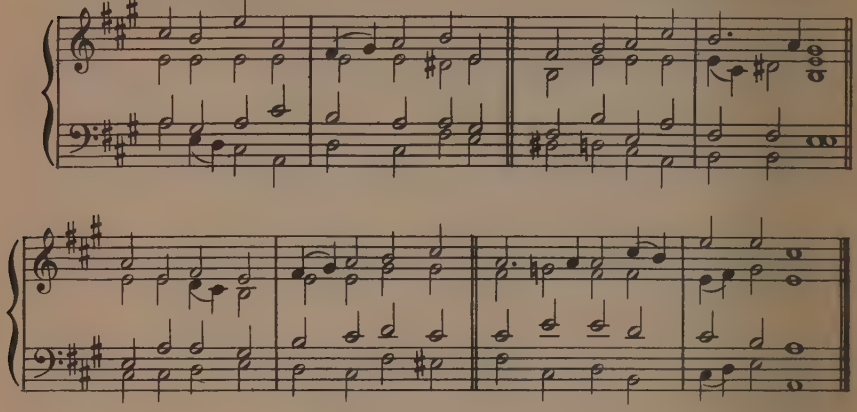
E. H. 318. May be sung to A. & M. (1904) 260 or A. & M. 309.

25. Redhead. No. 46.

8.7.8.7.

Melody by RICHARD REDHEAD. (1820–1901) from a German Source.

Descant by H. SPENCE.



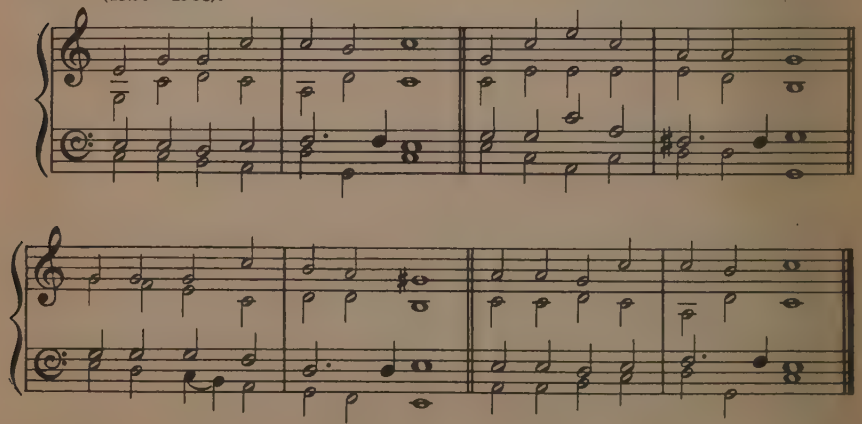
E.H. 372, 616 (in G). A.& M.(1904) 310. A.& M. 162.

26. Redhead, No. 47.

7.7.7.7.

Melody by RICHARD REDHEAD (1820–1901).

Descant by HUGH R. NORTON.



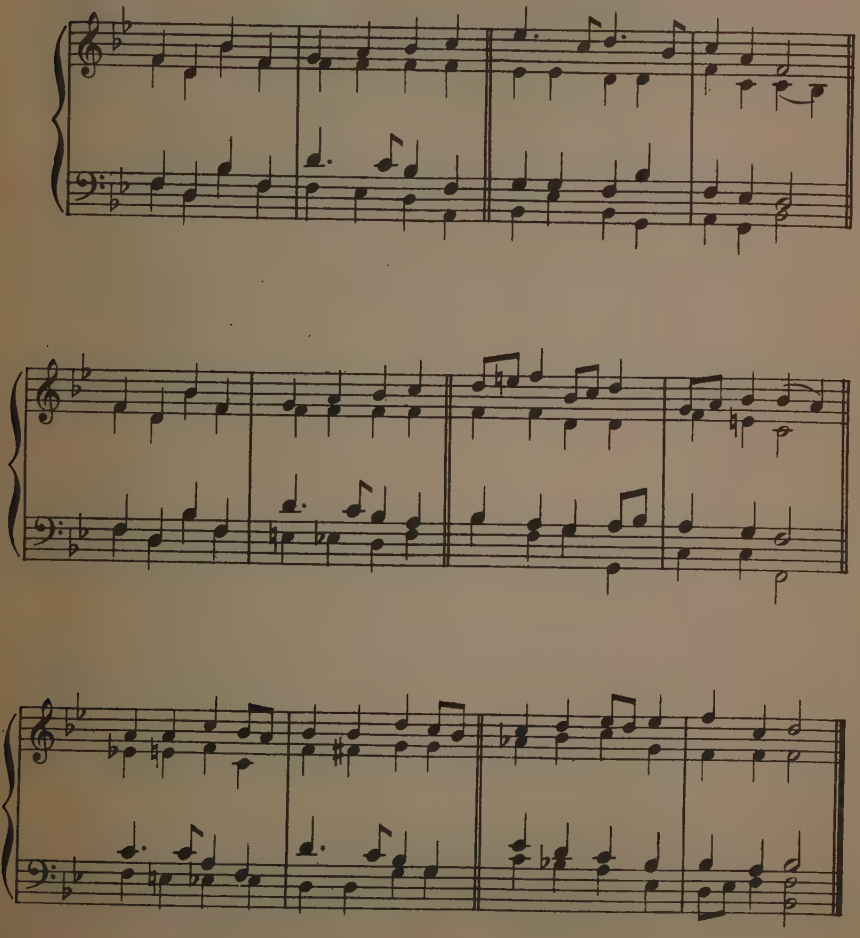
E. H. 513. A. & M. (1904) 116 & 490. A.& M. 105 & 399.

27. Regent's Square.

8.7.8.7.8.7.

Melody by H. SMART.
(1813 – 1879)

Descant by HARVEY GRACE.



E.H. 431 (in B♭).

A.& M.(1904) 380 (in C).

A.& M. 232 (in C).

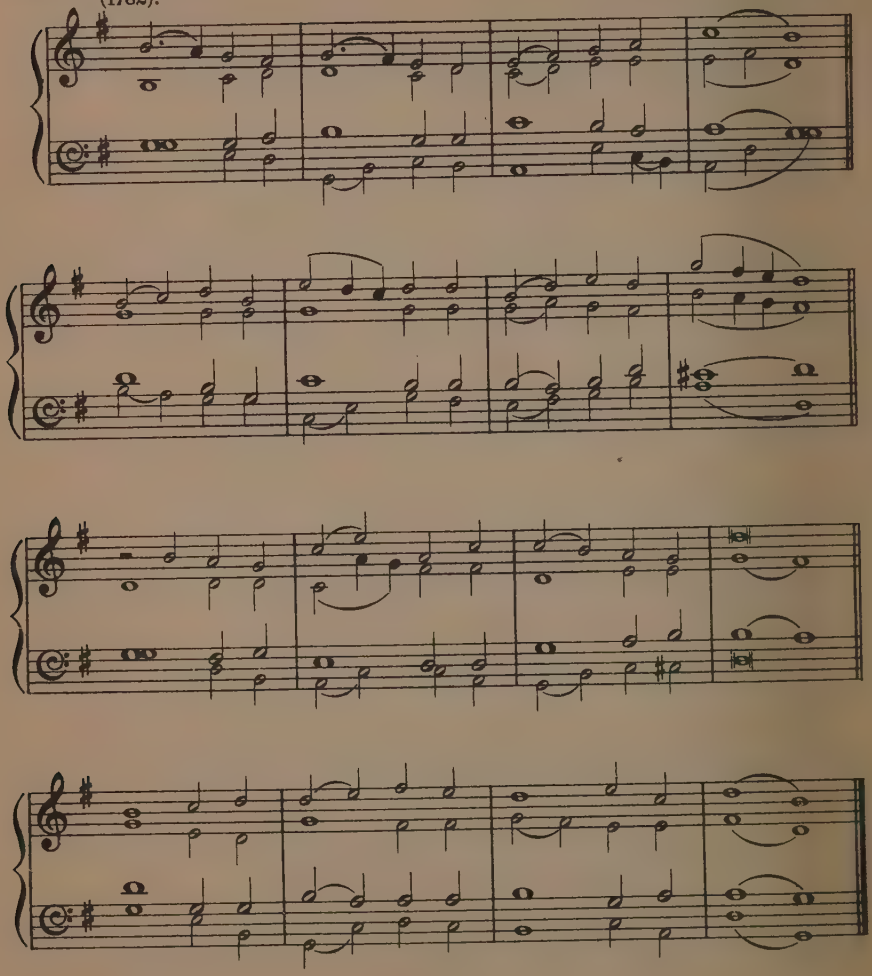
28. Regnator Orbis.

(O Quanta Qualia.)

10.10.10.10.

Melody from La Feillée.
Méthode du plain-chant
(1782).

Descant by H. V. Hughes.



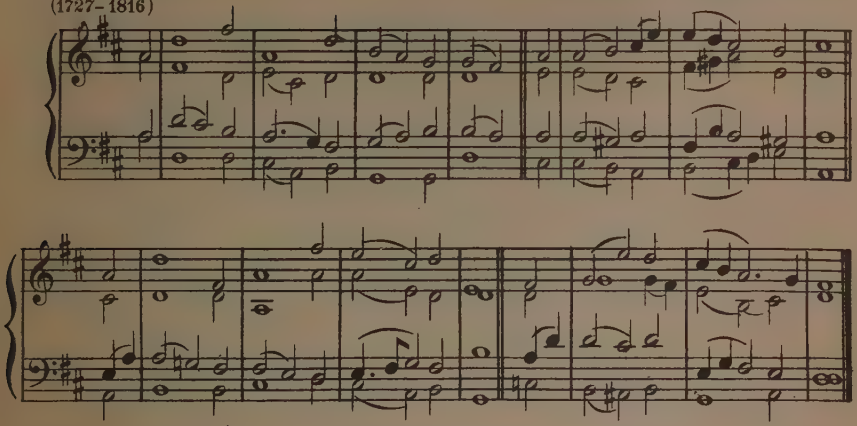
E. H. 465. A. & M. (1904) 381. A. & M. 235.

29. Retirement.

C.M.

H. HARINGTON.
(1727–1816)

Descant by MARTIN SHAW.



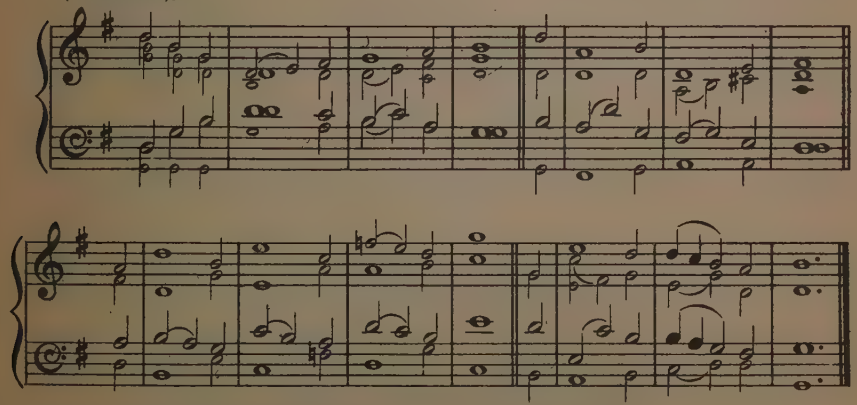
E.H. 85. A. & M. (1904) 501 (in E♭).

30. Richmond.

C.M.

Melody by T. HAWEIS
(1734–1820).

Descant by MARTIN SHAW.



When this setting is sung in four-part harmony, omit the smallest notes.

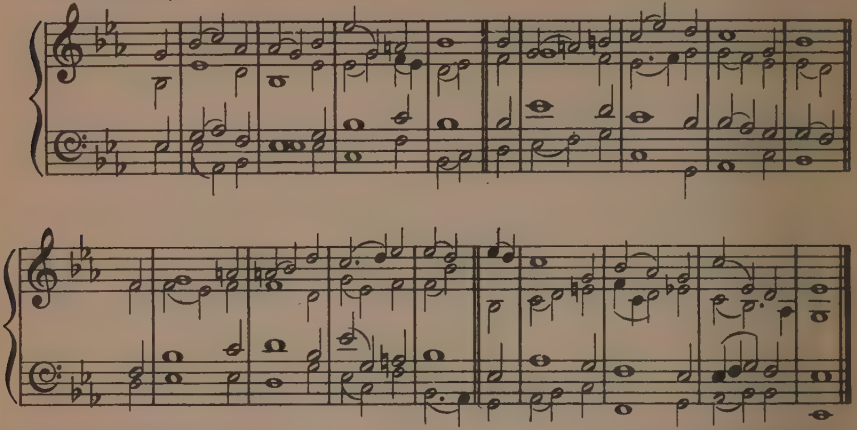
E. H. 375 & 471. A. & M. (1904) 493. (This melody is not in the ordinary edition of A & M.)

31. Rockingham (or Caton).

L.M.

Melody by E. Miller (1731–1807).

Descant by GEOFFREY SHAW.



E.H. 107 (transposed) & 320.

A. & M. 108, 317, 371, 376, 480.

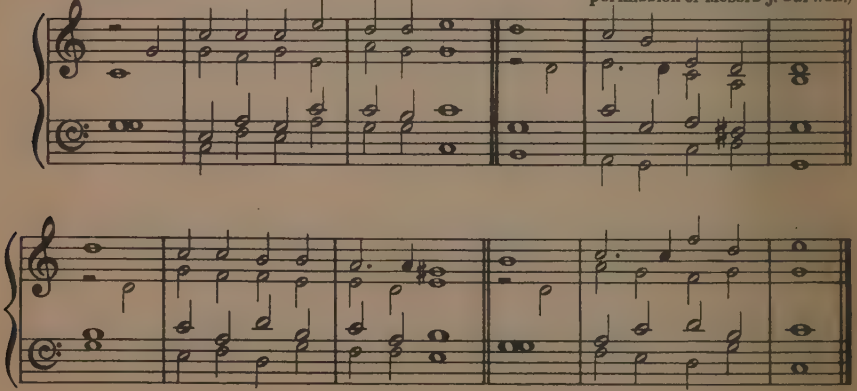
A. & M. (1904) 120 & 280 (transposed).

32. St. Ann.

C.M.

Melody by DR. CROFT (1678–1727).

Descant by MARTIN SHAW. (From "Additional Tunes," by kind permission of Messrs J. Curwen.)



E.H. 202 & 450.

A. & M. (1904) 403.
A. & M. 165 & 439.

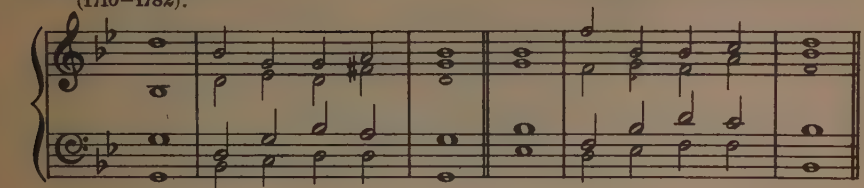
(See note on page 4.)

33. St. Bride.

S.M.

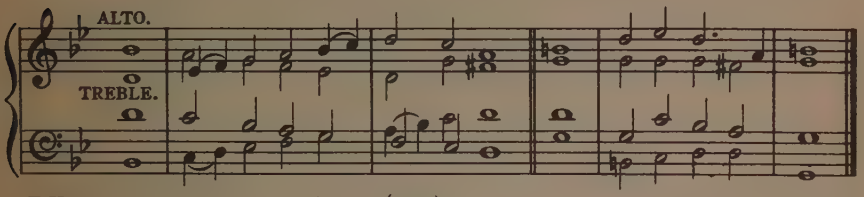
Melody by S. Howard. (1710–1782).

Descant by Geoffrey Shaw.



ALTO.

TREBLE.



E.H. 74.

A. & M. (1904) 112.

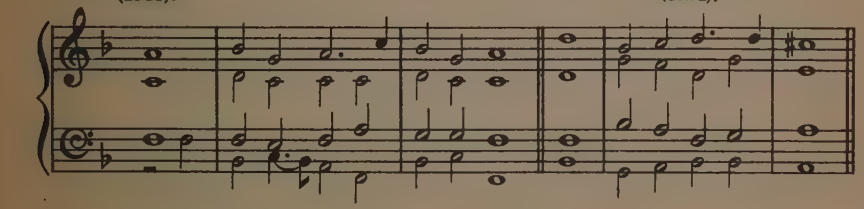
A.& M. 101 & 249.

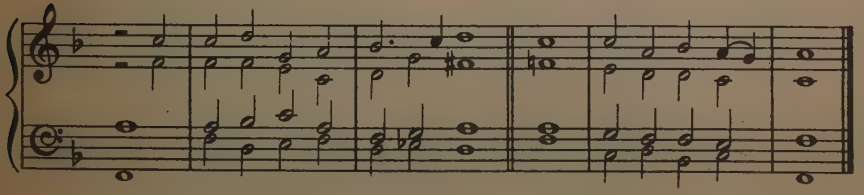
34. St. Flavian.

C.M.

Melody from Day's Psalter (1563).

Descant by Thomas Ravenscroft (1621).





E.H. 161 & 497.

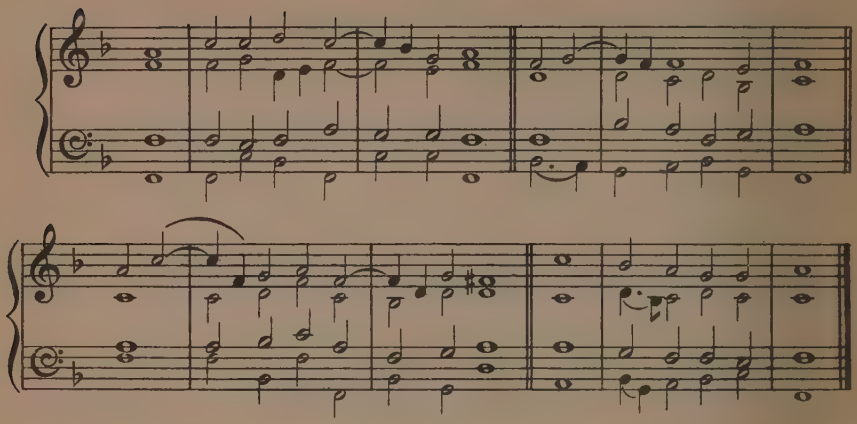
A.& M. (1904) 281.

A.& M. 16,42,162,168,320,508,560.

(See note on page 4.)

35. St. Flavian.

Another Descant on the foregoing by
GILES FARNABY. (1592).

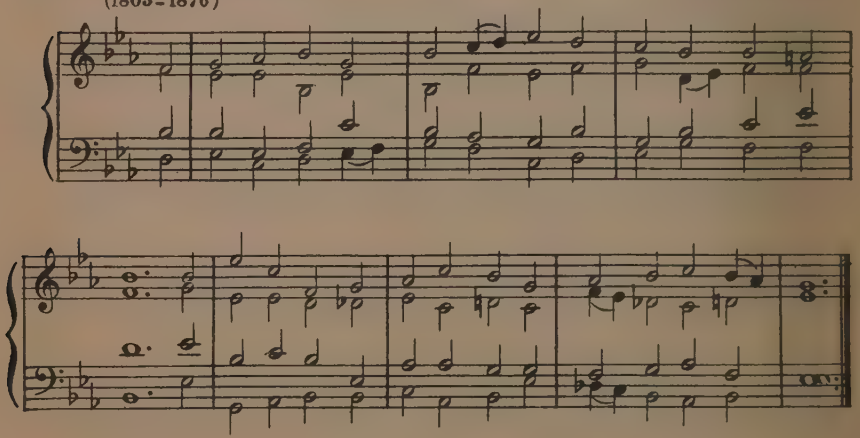


36. St. Fulbert.

C.M.

Melody by H.J. GAUNTLETT.
(1805-1876)

Descant by ANON.



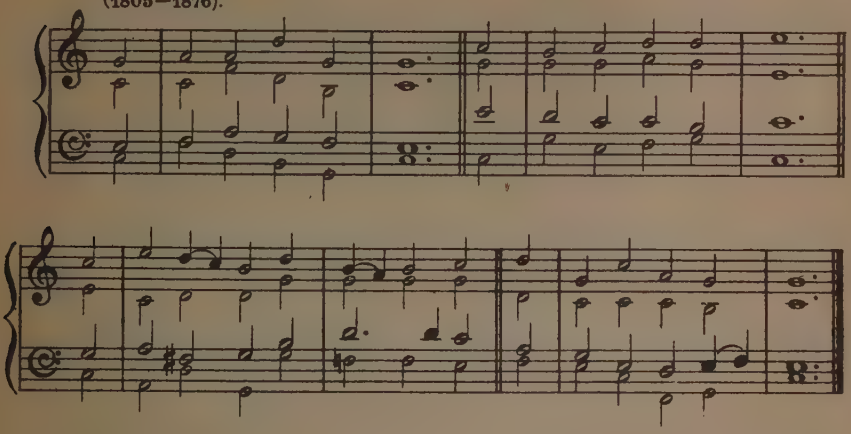
E.H. 139. A.& M.(1904) 140 (in E). A.& M. 125 (in E).

37. St. George.

S.M.

Melody by H. J. GAUNTLETT (1805—1876).

Descant by C À BECKET WILLIAMS.



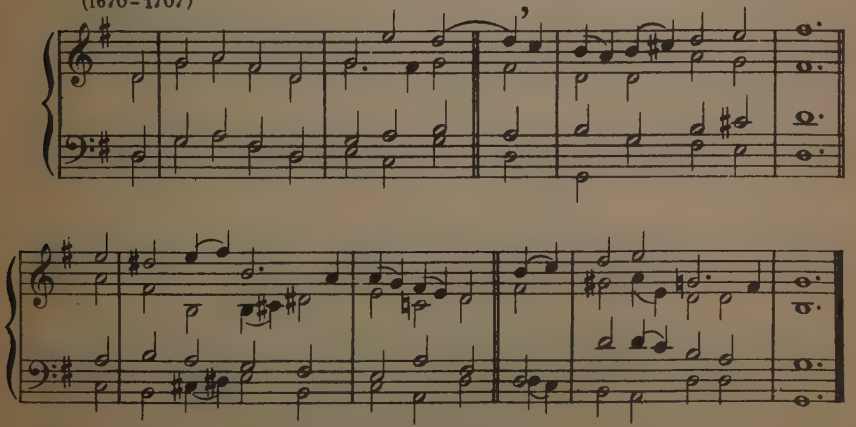
This melody is not in E.H. A. & M. (1904) 299 (transposed) & 342. A. & M. 58, 180 & 351.

38. St. Magnus.

C.M.

Melody by J. CLARKE. (1670-1707)

Descant by GEOFFREY SHAW.



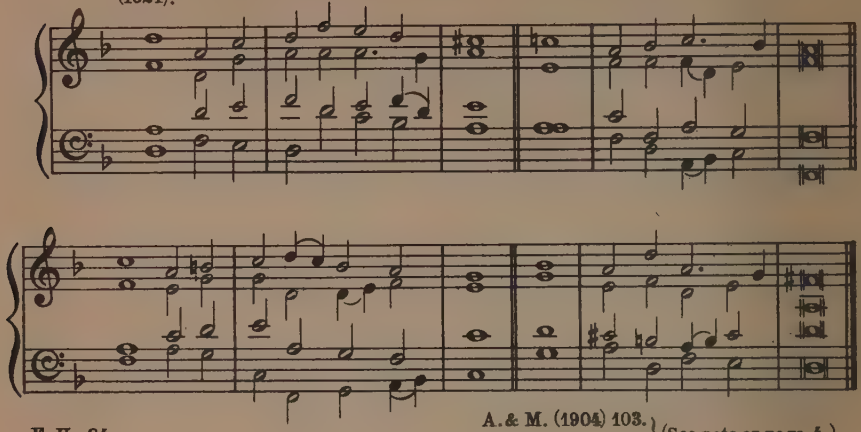
E.H. 147. A.& M. (1904) 171 (in A). A.& M. 301 (in A).

39. St. Mary.

C.M.

Melody from Pry's Psalter (1621).

Descant by Geoffrey Shaw.



E. H. 84.

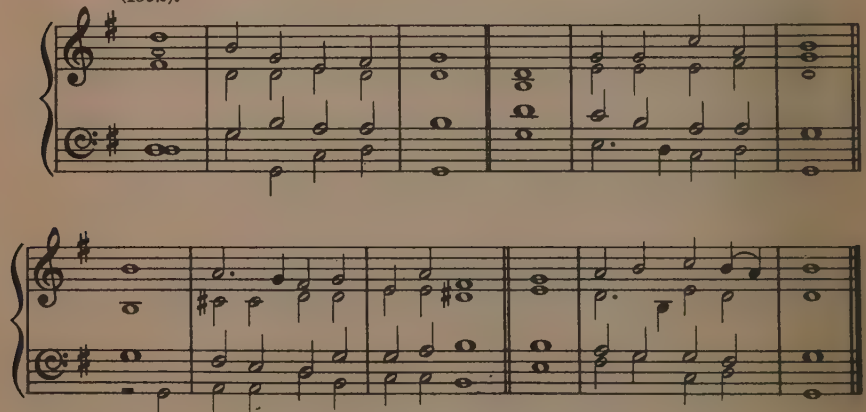
A. & M. (1904) 103.
A. & M. 93.
(See note on page 4.)

40. St. Michael. (Old 134th.)

S.M.

Melody from Este's Psalter (1592).

Descant by Martin Shaw.



When this setting is sung in four-part harmony, omit the smallest notes.

E. H. 27.

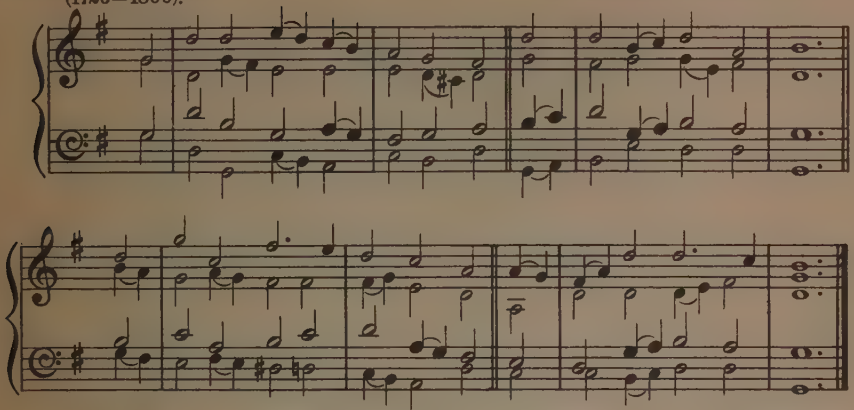
A. & M. (1904) 75 (transposed) & 206.
A. & M. 70 & 152 (transposed), 380 & 446.
(See note on page 4.)

41. St. Stephen.

C.M.

Melody by W. JONES (1726—1800).

Descant by HARVEY GRACE.



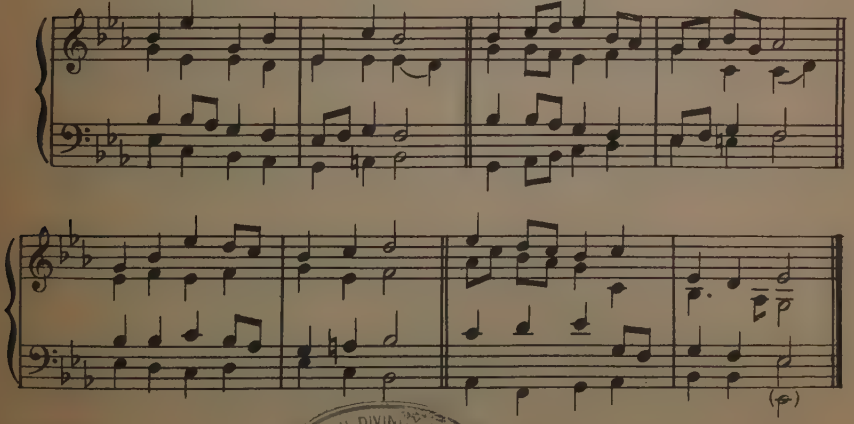
E.H. 337 & 492. A. & M. (1904) 290 & 393 (the latter transposed). A. & M. 328 (transposed).

42. Savannah.

7.7.7.7.

J. WESLEY'S 'Foundery Collection.' (1742)

Descant by MARTIN SHAW.



E.H. 135.

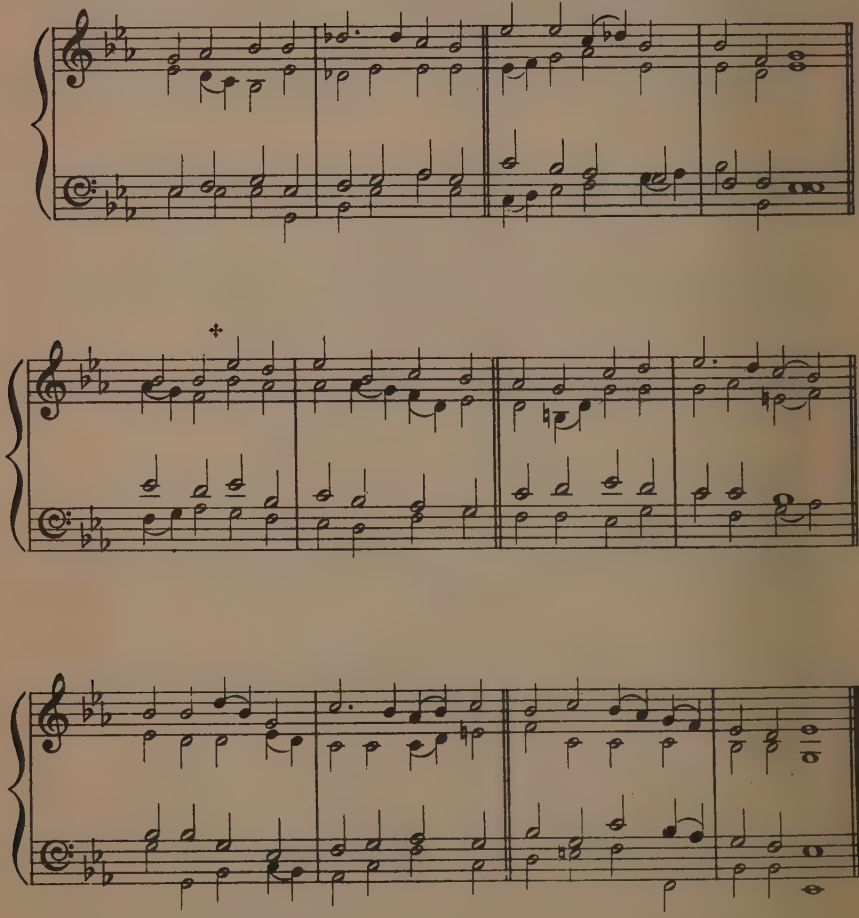
CHURCH DIVINITY SCHOOL OF THE PACIFIC LIBRARY

43. St. Thomas.

8.7.8.7.8.7.

Melody by S. Webbe (1792).

Descant by Harvey Grace.



*The canon not to be marked.

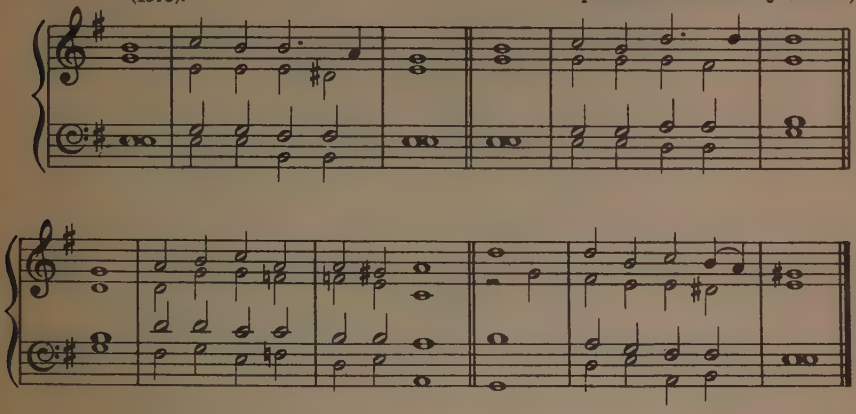
E. H. 31 & 623 (both transposed). A. & M. (1904) 260. A. & M. 51 (transposed) & 309.

44. Southwell.

S.M.

Melody from Damon's Psalter (1579).

Descant by MARTIN SHAW.
(From "Additional Tunes," by kind permission of Messrs J. Curwen.)



E.H. 77.

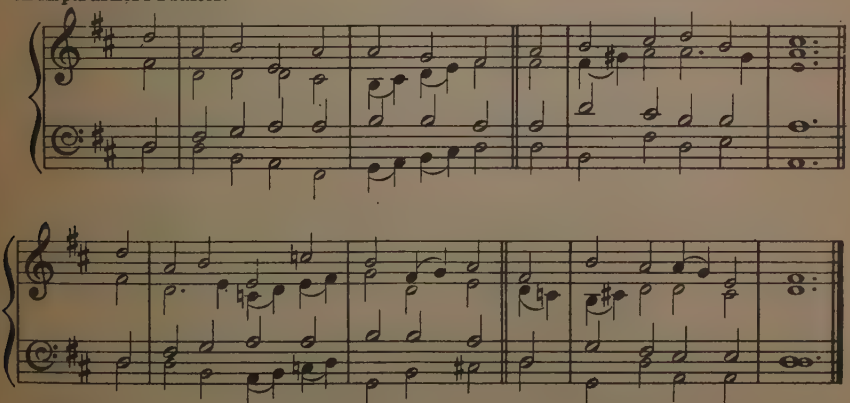
A. & M. (1904) 354
A. & M. 205
} (transposed, & see note on page 4.)

45. Tallis' Ordinal.

C.M.

Melody by T. TALLIS in Abp. Parker's Psalter.

Descant by GEOFFREY SHAW.



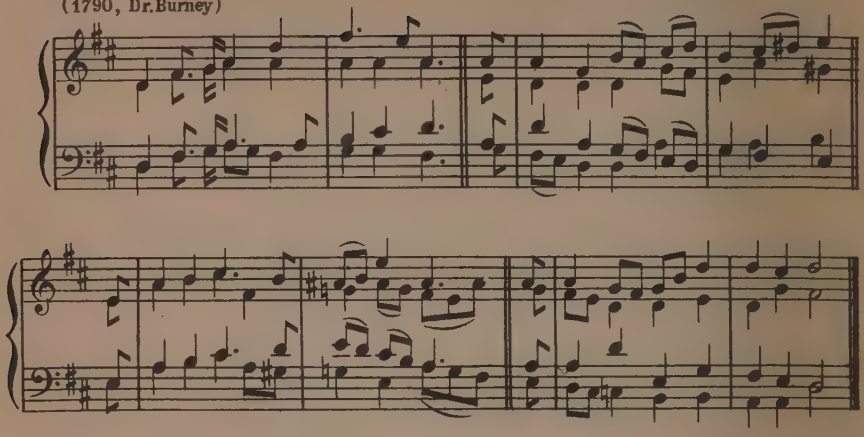
E.H. 46 & 453. A. & M. (1904) 86. A. & M. 72, 508 (transposed), 78 & 208.

46. Truro.

L.M.

Psalmodia Evangelica.
(1790, Dr. Burney)

Descant by HARVEY GRACE.

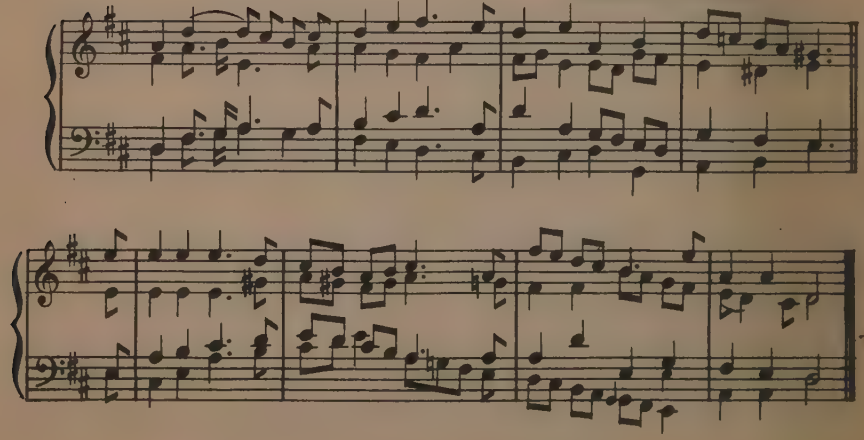


E.H. 237 (in C), and 420.

A.& M.(1904) 186. (different rhythem in first line.)

47.

Another Descant on the foregoing by
GEOFFREY SHAW.

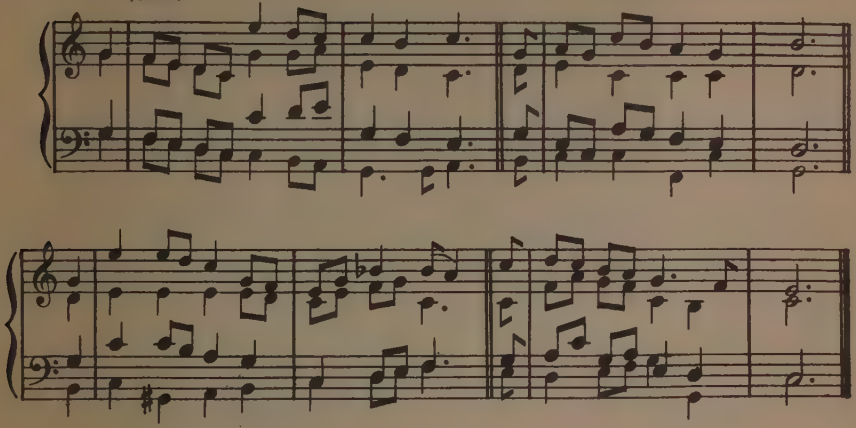


48. University.

C.M.

Probably by Dr. Collignon. (1790)

Descant by MARTIN SHAW.



E.H. 93.

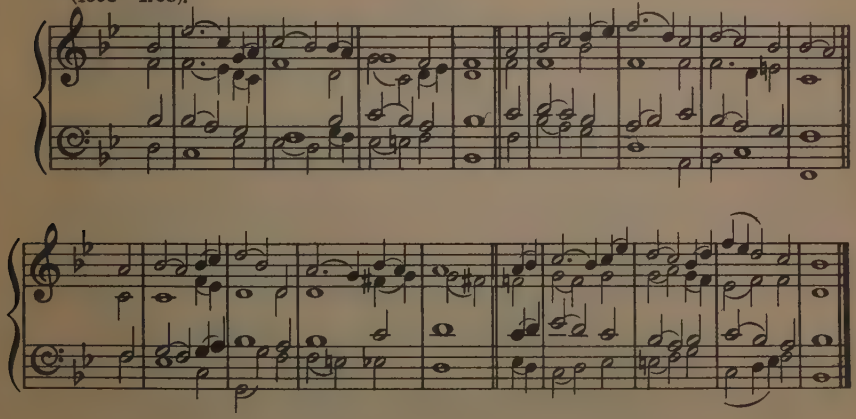
A.& M.(1904) 512.

49. Wareham.

L.M.

Melody by W. KNAPP (1698—1768).

Descant by HARVEY GRACE.



E.H. 52 to 57 (transposed) & 475.

A. & M. (1904) 345.

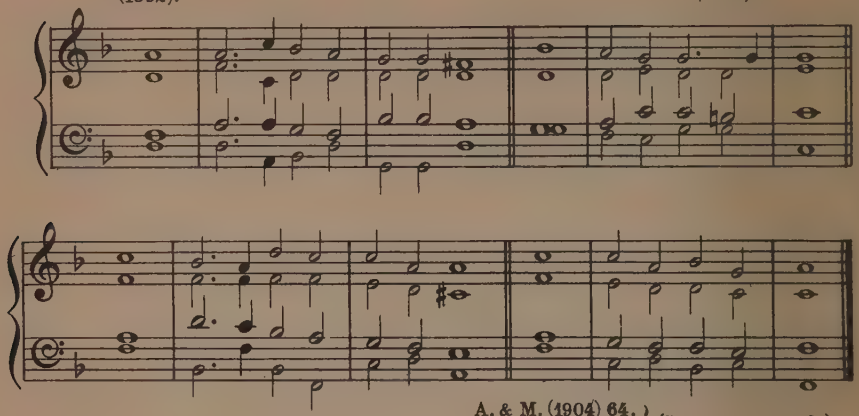
A. & M. 63.

50. Winchester Old.

C.M.

Melody from Este's Psalter (1592).

Descant by by G. KIRBY (1592).



E. H. 30 & 158.

A. & M. (1904) 64.
A. & M. 62 & 154.

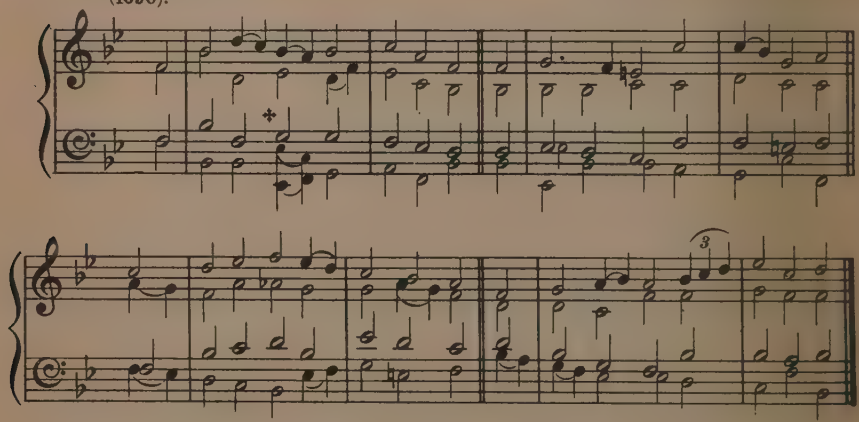
(See note on page 4.)

51. Winchester New.

L.M.

From a German Chorale (1690).

Descant by HARVEY GRACE.



* The higher bass part is for use when this setting is sung in four parts unaccompanied: the lower is for organ when only melody and descant are sung.

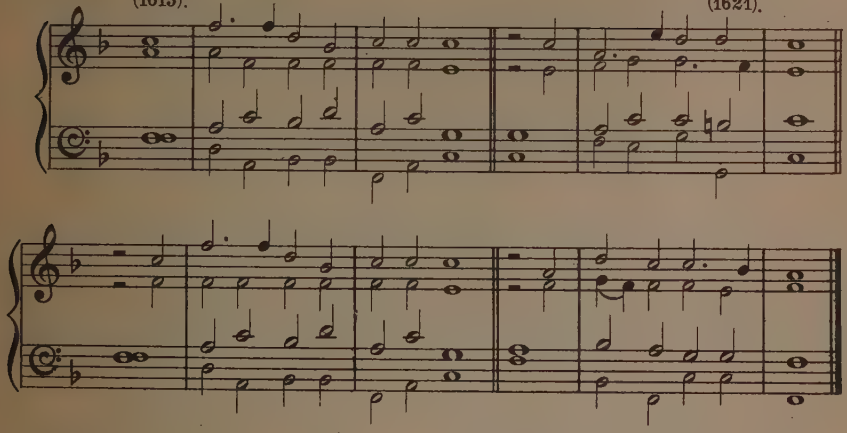
E.H. 9 & 620. A. & M. (1904) 49 (transposed) & 111. A. & M. 50, 99 (both transposed) & 327.

52. York.

C.M.

Melody from Scottish Psalter (1615).

Descant by S. STUBBS (1621).



E.H. 472.

A. & M. (1904) 388.
A. & M. 237.

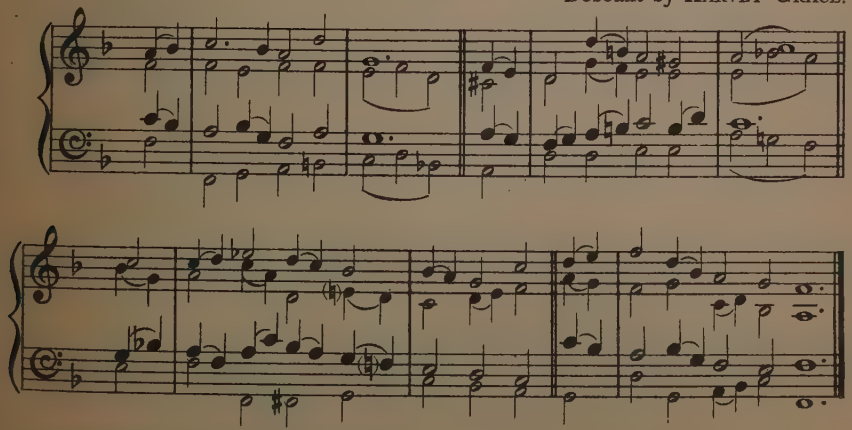
(See note on page 4.)

53. Zachary.

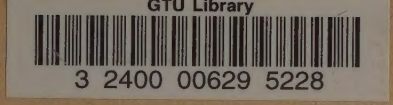
S.M.

Source unknown.

Descant by HARVEY GRACE.



May be sung to E. H. 644 or A. & M. 393.



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